

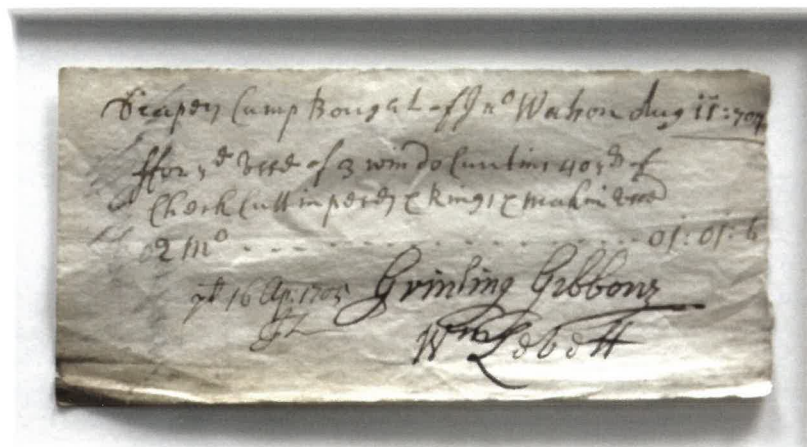
GRINLING GIBBONS TERCENTENARY NATIONAL FESTIVAL

August 2021 to August 2022

Patron: HRH The Prince of Wales

Art & Ornament

an exhibition of current practice celebrating
the lifework of Grinling Gibbons



*August 1705 Grinling Gibbons as
a warden of the Drapers' Company
authorizes payment for '3 window
Curtains'*

ST MARY ABCHURCH, 2nd August - 20th August

THE DUTCH CHURCH, 23rd August - 3rd September

Art & Ornament

The tercentenary of Grinling Gibbons, preeminent in the pantheon of sculptors, is an anniversary Master Carvers' Association has chosen to mark with a demonstration of current practice, the living legacy of his influence.

Inviting guest artists - musicians, poets, painters, turners and makers - to join this multidisciplinary exhibition underlines the spuriousness of divisions between art and ornament, which Gibbons' legacy serves to refute.

That we as Gibbons' heirs can contemplate a Modern Legacy Project speaks volumes for the high value which we and our compatriots put on our heritage.

The Grinling Gibbons Society
Patron: HRH, The Prince of Wales
President: Tristram Hunt
Chairman: Mark Aspinall

We are grateful for leadership, guidance and advice from Master Mercer Mark Aspinall, that he has founded The Grinling Gibbons Society to oversee the National Festival, August 2021 to August 2022 and then will continue with the The Modern Legacy Project which Jonathan Louth, Architect and ArchiCantuor, will steer as Advisor.

It is a privilege to be invited by The Friends of City Churches to exhibit in such an appropriate building as St Mary Abchurch alongside a reredos by Gibbons himself.

Extending the exhibition to The Dutch Church, Austin Friars, enables us to celebrate Gibbons' birth in The Netherlands and the influence Dutch Renaissance art had on him in his formative years.

Our thanks to The Friends of City Churches and to all our other friends and allies who encourage and support us in our purpose.



Reredos St Mary Abchurch © Angelo Hornak

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A Linden Antiphon

by Paul Munden

Our human hearts
take solace and shelter
within forests of stone.
The linden trees
must rise elsewhere.

But lift up your thoughts
to the interleaving
linden voices
in the gracefully carved
and cloistered air.

'A Linden Antiphon' was commissioned in 2021 by Jonathan Louth to be set to music by Alex Woolf for ArchiCantiores and the Master Carvers' Association, with first readings and performances during the Grinling Gibbons' Society's festival year marking the tercentenary of Grinling Gibbons' death.

'While human habitation comes at a price for the natural world, human art sometimes repays the debt. In pondering Grinling Gibbons' extraordinary achievement using limewood for his work in St Paul's Cathedral and elsewhere, I found myself believing that the trees live on – in the collaborative arts of music and carving that characterise the spaces in which we praise.' – Paul Munden



St Paul's Cathedral nave from the Triforium © Paul Ferguson MBE

Hugh Buchanan



The Screen Trinity College Oxford, 30" x 40"

Hugh Buchanan is a painter of the unseen as well as the seen. He gives us the atmosphere rather than a straightforward portrait of a place. There are no figures, but we feel that someone has only just left – if they are really gone. He builds on and extends the great watercolour tradition of this country. Two hundred years ago there was considerable controversy over the use of white bodycolour for highlights, rather than allowing the bare paper to shine through. Translucency is the essence of watercolour, it was argued. Hugh Buchanan goes beyond that ancient quarrel, having in the past used both paper and acrylic for highlights, and airbrushing to blend and intensify. While still using an airbrush, he has acknowledged that there is nothing whiter than the paper itself and so, with the help of a little masking fluid and a hogs hair brush, he has, in these pictures, returned to the purist position of 'revealed light'. In a most pleasing sense, the effect is hallucinatory.

Huon Mallalieu



The Screen Trinity College Oxford II, 20" x 20"

Lisi Ashbridge



'Summer' - Slate platter with lettering, 460 x 380 x 30 mm

Based on the sheet music carved on the left hand side book of the 'musical trophy' in the dining room at Petworth House.

Lynda Sayce, in her article (co-written with David Esterly): "He was likewise musical..." An unexplored aspect of Grinling Gibbons" (Apollo, June 2000) identified that:

'The carving of musical score and instruments with sufficient precision to bear close scrutiny is an accomplishment that Gibbons alone among English baroque woodcarvers appears to have possessed.'

So much so that they concluded that a sheet of performable music is a 'personal and distinctive' signature to Gibbons, maybe even more so than the legendary adopted 'peapod' trademark.

Lynda Sayce has identified the carving as incorporating passages from the Fairy Queen by Henry Purcell, an opera based on Shakespeare's *Midsummer Night's Dream* first performed in 1692 at the Dorset Garden Theatre, composed in honour of the 15th wedding anniversary of King William III and Mary II, in the same year as Gibbons carved the 'musical trophy', indicating 'how much Gibbons remained closely in touch with current musical events'.

I have chosen the words from the musical score from the left hand book which annotates the opening bars of 'Here's the Summer, Sprightly, Gay' from Act 4. In Gibbons' carving he did not include the words, but the melody and bass are very accurate in the original key.

dkt ARTWORKS



Initial sketch

SPLIT QUILL MUSIC STAND

Price On Application

In the spirit of collaboration, DKT Artworks came together with Hugh Wedderburn of the Master Carvers Association and Parabola Workshops to create an exceptional piece of furniture.

The idea of using a quill pen as the inspiration for a music stand to commemorate the tercentenary of Thomas Chippendale came from Eoin Ryan, one of DKT's sculptor/designers. His elegant draughtsmanship brilliantly combined the exquisite hand carving of Hugh Wedderburn, which depicts the flowing organic form of the feather, and the technical ingenuity of Parabola

Workshops, which enabled the structural demands of the loading to be resolved so elegantly.

All in all, it is very much a piece made in the spirit of Chippendale, a contemporary of Grinling Gibbons, as it combines traditional hand skills with contemporary technical know how.

Concept and design by **DKT ARTWORKS**
Technical joinery by **PARABOLA WORKSHOPS**
Hand carving by **HUGH WEDDERBURN**
Photography by **ALAN MARSH**

BIRDSONG MUSIC STAND

One of the core principals of DKT Artworks is to keep alive and alert to opportunity as many aspects of traditional craft which fall within our skill range.

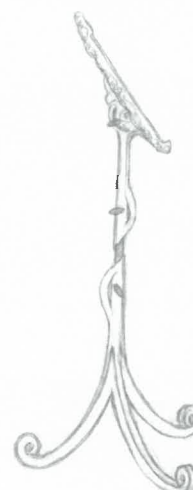
This covers traditional decorative painting and glazing, gilding, stucco and carving and it is with great pride that we contribute this concept piece, designed by Steve Keeling and hand-carved by Vitaly Moiseev, to the Master Carvers joint exhibition to celebrate the tercentenary of the death of the renowned master carver, Grinling Gibbons.

by **DKT ARTWORKS**

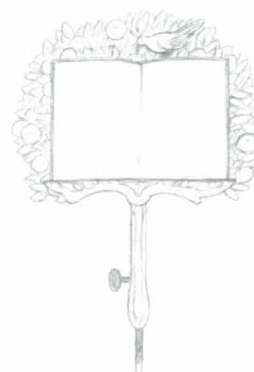
Price On Application



Front view



Side view



Musician's side

Ben Harms



Working in limewood and at speed, this representation of rococo design shows the development of ornamental style, incorporating floral motifs familiar from Gibbons' period.



'Nemo' Music Stand

Paul Ferguson MBE



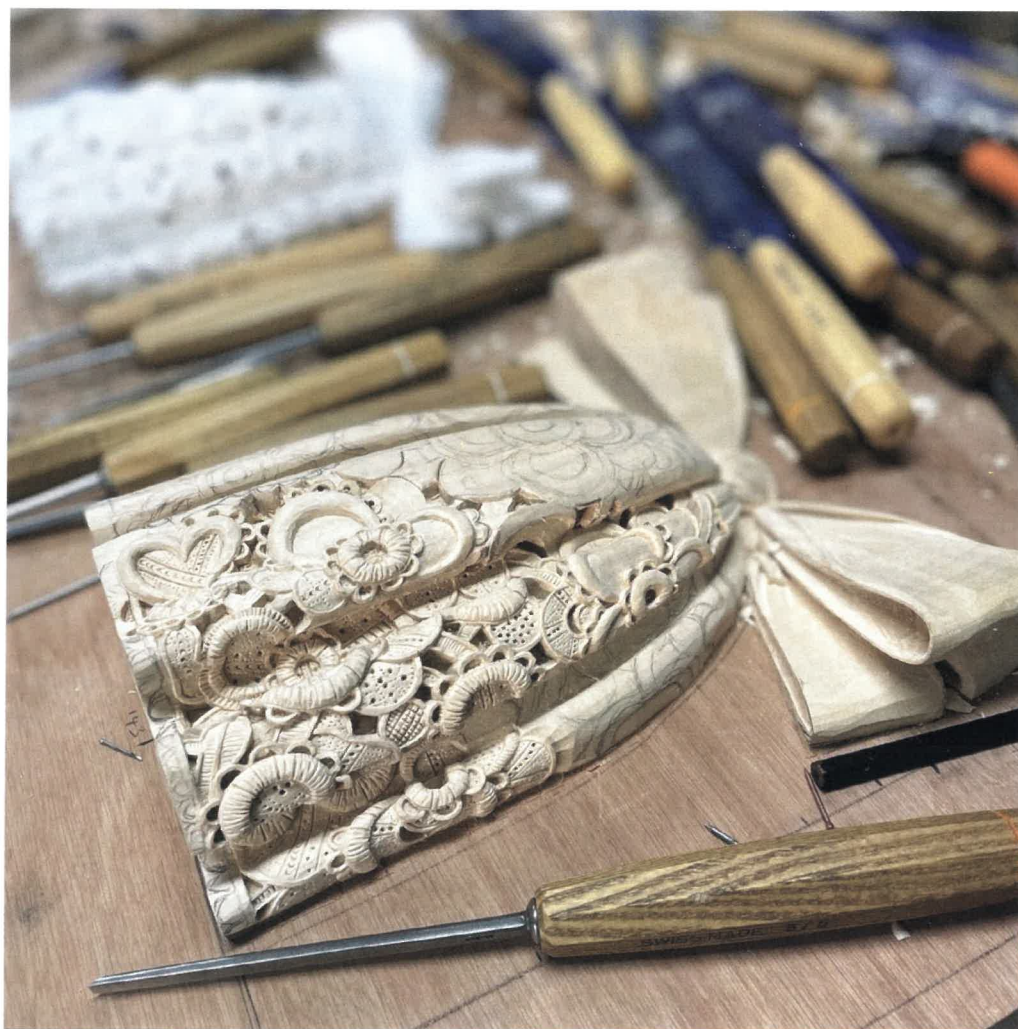
Purse Made from a Sow's Ear with Lipstick

An illustration of an old proverb dating from the C16th: 'You can't make a silk purse from a sow's ear' and a modern expression: 'You can put lipstick on a pig but it is still a pig'. It is neither of these. It is lime wood, 23.5ct gold leaf and red paint.



Solar Flare Music Stand and detail

Clunie Fretton



Gibbons, famous for his cravat worn at Court by Walpole, this reproduction is well on the way to proving carving is alive and well.

Simon Kidd



Side Table

The rippling of the top surface done entirely with a carving gouge, painstakingly tracking across the grain time and again.

Apprenticed to the famous Maples furniture makers, based in Dalston in the seventies, (wasn't so hip then, quite the opposite).

Having trained for 5 years, working on prestigious furniture for the great retail stores of the day, and even items for the royal family.

A period of travel then followed, upon returning to the UK and then further employment in other furniture workshops, I took the decision to set up my own workshop.

The classic training can clearly be seen in the work I produce, a mixture of past and present, form and functionality. The time spent training provided skills that for many are nowadays hard to acquire.

The workshop currently works with leading London based designers, whose client portfolio extends to most parts of the world.

Matthew Pack



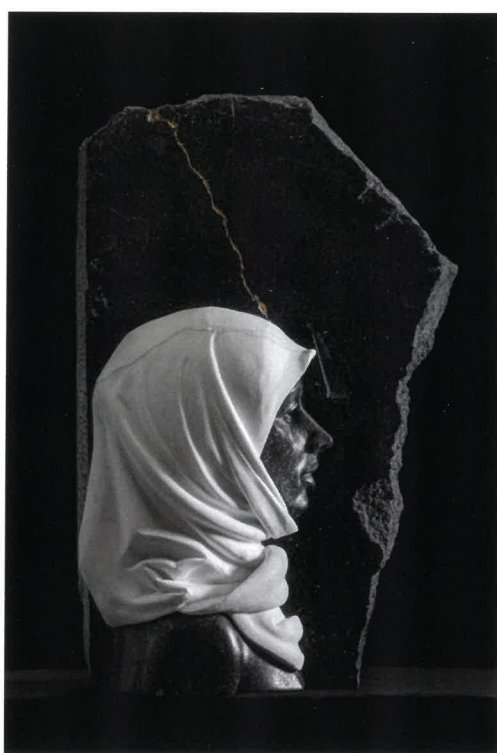
A study of tropical foliage in lime wood, a reference to the exquisite botanically accurate foliate work of Gibbons, but with a less complicated and more contemporary approach. The piece is 100 cm x 40 cm x 8 cm

Simon Smith



Children

Ancaster limestone and Carrara marble, 300mm x 70mm x 700mm

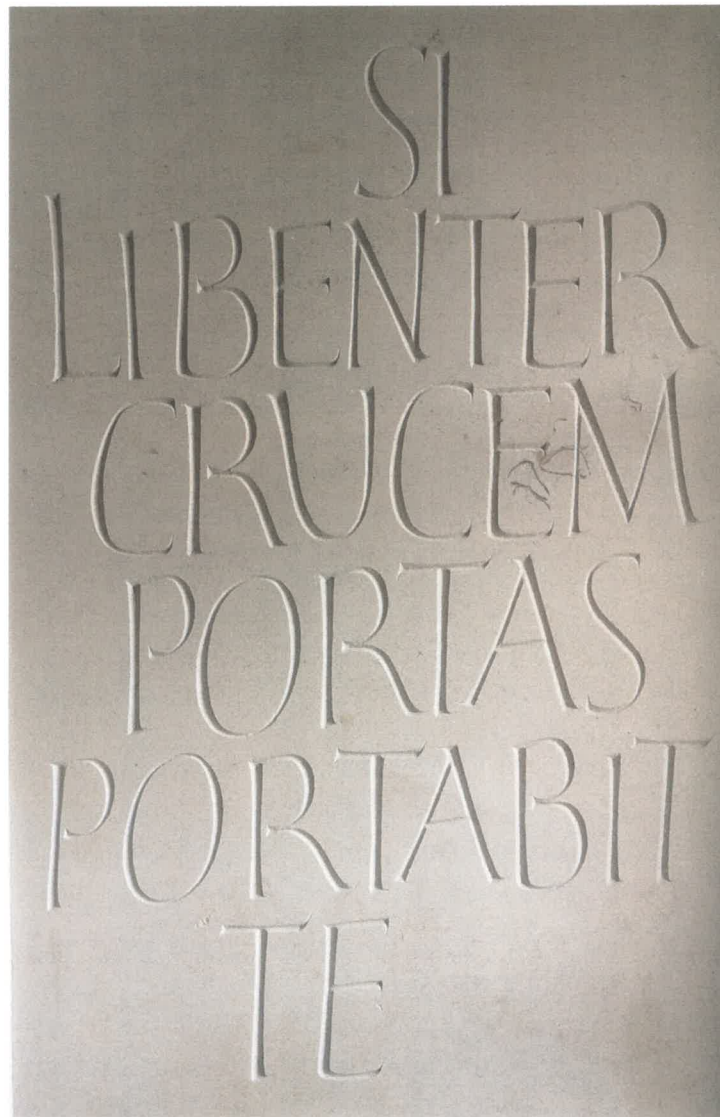


Woman with headscarf

Polyphant stone and Carrara marble, 250mm x 200mm x 500mm

Grinling Gibbons contrasted limewood and oak to creative effect, MC Vice President Simon Smith has contrasted materials with great skill and sensitivity to enrich his work.

Philip Surey



I trained in Lettering at the City & Guilds London Art School and now work as a letter carver in stone and wood and also as a sign painter. For this piece of work the letterforms were made with a brush, painting directly to the stone and then carved (into Portland Stone). My work can be seen within city churches such as St Brides, St Mary le Bow, St Clement Danes and the Chapel Royal Tower of London and Worshipful Companies such as the Mercers, Fishmongers, Tallow Chandlers and Merchant Taylors.

Joey Richardson



'Notea' ornamental teapot

Sycamore and Walnut turned, carved, pierced, textured and airbrushed with acrylic colours, 22cm x 19cm x 12cm



Butterfly bowl

Sycamore, turned, carved, pierced, textured and gilded with gold leaf, 8cm x 9cm

Nature and more specifically, wood, is the driving force in Joey's sculptural practice. It informs her themes and guides her expressions. From memento mori through mimesis via a mischievous wit, her delicate wood forms and contemporary, mixed-media sculptures are moulded by and seek to encapsulate nature.

"It shapes me and in turn, I shape it".

A profound appreciation of wood and natural materials have left their seeds buried deep within her work. They are animated by its playful spirit, its story and its transitions. To Joey, there is no greater manifestation of life abundant. Wood warms and restores the soul.

Tony Webb



Cherub's Head
limewood, 10" x 8"



Swag
copied from St Paul's Cathedral, limewood on oak panel, 12" x 10"

Hugh Wedderburn

Figurative, allegorical and narrative, my carving owes much to Gibbons. I see no shame in making images that are easily accessible and am rewarded when the viewer enjoys the 'aftertaste' as much as I have enjoyed the contrivance and creation.

Most pieces are made to commission, a process of cooperation and collaboration that delights me. Scale can vary from small to monumental.



Abundant Harvest limewood with oak and two iron hooks. Commissioned by and on loan from Julia Brodie. Photography © Alan Marsh



Buttonhole Grinling Gibbons monogram with baroque head, pearwood. Photography © Alan Marsh



Work in progress *Swan* in pearwood. Photography © Danuta Solowiej

Tim Wright



'Oak Band' Oil on canvas 125cm x 165cm 2021



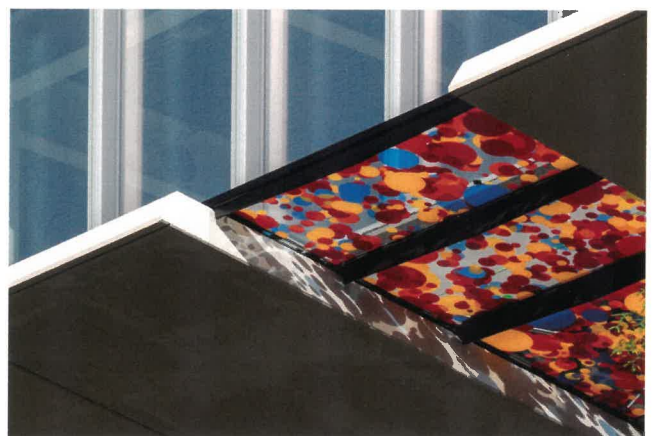
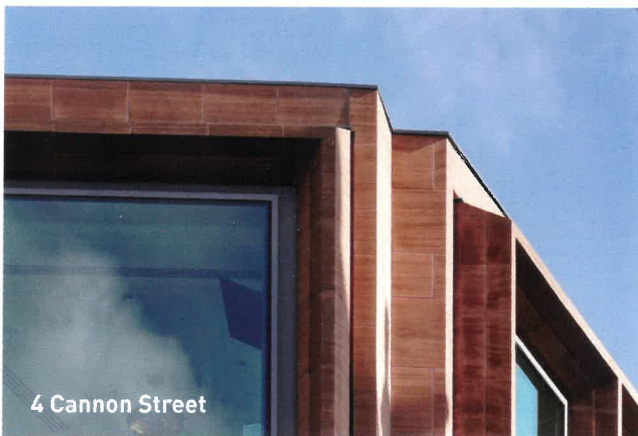
'Oak Band 2' Oil on canvas 125cm x 165cm 2021

For the Grinling Gibbons 300 celebrations, which begin in August 2021, Tim Wright is showing some new, specially-made pieces. They are inspired by the great sculptor's carvings and the atmospheric spaces of historic London churches, in particular, St. Mary Abchurch. They draw on the artist's continuing fascination with Gibbons' dramatic representations of transcendent abundance, about which the Gibbons scholar and celebrated carver, David Esterly wrote: "The pictures are quite haunting. GG in a dream, battered, swimming out from the stormy unconscious. These images will stick in my mind."

London-based artist Tim Wright has exhibited many times, both in the UK and overseas. His work features in a large number of private collections. He is particularly well-known as the art advisor to the film 'Mr Turner', for which he taught the principal actor, Timothy Spall, to paint. His media appearances include BBC news and radio, Dutch and German arts programmes, a documentary about Turner on 'Arte', the BBC's 'Imagine' and a Sky Arts documentary on Turner's watercolours.

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Is delighted to support the Modern Legacy Project



Art and craft have been a part of who we are and how we design since our practice's founding.

We are proud to help celebrate the life work of Grinling Gibbons during his Tercentenary Celebration.



The Drapers' Company



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The Master Carvers' Association

Grinling Gibbons Tercentenary National Festival, August 2021 to August 2022

Patron: HRH The Prince of Wales



www.mastercarvers.co.uk • <https://grinlinggibbons.uk>

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The Master Carvers Association
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